CRITICAL NOTES

Festpolonaise

Source

"A": the autograph manuscript in The Pierpont Morgan Library (The Heineman Foundation), New York. The manuscript consists of two folios of music paper (upright format) with 14 staves per page. The title given in the top margin of page [1] is *Fest Polonaise.* The manuscript contains many corrections, deletions and insertions. At the bottom of page [4], the date and Liszt's signature can be found: *(Villa d'Este) 14 Janvier 76 F Liszt.*

Supplementary source

"B": a copy of the piano duet version, in the Goethe and Schiller Archives, Weimar, shelf mark *Ms K, 4.* There are 14 pages of music written on manuscript paper in upright format with 12 staves per page. The octave sign above bar 27, on page 4, is in Liszt's own handwriting.This source served as the engraver's manuscript for the publication of the piano duet version which appeared in the appendix of August Göllerich's book (Franz Liszt. Marquardt & Co., Verlagsanstalt, G·M·B·H, Berlin, 1908).

Bar 9: the source gives a superfluous staccato dot under the 6th note in the right hand which has been omitted in this edition.

Bars 11, 15: concerning the flats in the left hand, the source contains only the top one at the 2nd note.

Bars 13, 14: the left hand slur has been added to agree with the right hand.

Bar 14: in the source the flats do not appear.

Bar 17: the *poco a poco cresc.* has been added to agree with the identical bar 82.

Bars 19—20: the slur has been added to agree with the identical bars 84—85 and with "B".

Bar 25: the right hand rest is missing in the source.

Bar 28: the *ff* has been added to agree with "B".

Bars 29—31: in the source there is a quaver rest at the beginning of the bar, and in bar 32 a crotchet and a quaver rest. These have been omitted here as they are superfluous.

Bars 30—31: the right hand flat has been added.

Bars 33, 57: the left hand rest is missing in the source.

Bars 33, 81, 95, 101, 107, 113: in the source the bar-line is single.

Bar 34: in "A" there is a key signature of only one sharp at this point.

The *mf cantando* has been included to agree with "B".

Bars 34—36: the left hand slurs and the *sempre legato* have been included to agree with "B".

Bars 46, 47: the downward stem in the top part of the left hand is missing in the source.

Bar 48: in the source there is a dot after the 1st bote in the left hand. This has been omitted by analogy with the preceding bars.

Bar 56: the dot in the left hand is missing in the source.

Bar 58: the *espr.* has been included to agree with "B".

Bar 60, 63: the bottom dot in the right hand has been added.

Bar 68: in the source the middle dot in the right hand is missing.

Bar 75: the *marcato* has been added to agree with "B".

Bar 82: the *nobilmente* has been added by analogy with bar 17 and to agree with "B".

Bar 95: all three dots in the right hand have been added.

Bars 97, 109: the staccato dots in the right hand have been added to agree with bars 99 and 111.

Bars 98, 110: the slur and staccato dots in the right hand have been added to agree with the identical bars 96 and 108.

Bars 100, 102: the staccato dots in the left hand have been added to agree with the right hand.

Bar 115: in the source the 3rd rest in the left hand is missing.

Der blinde Sänger

Source

"A": the first edition of the version for piano solo published in 1881: "СЛѢПОЙ / БАЛЛАДА / ГРАФА АЛЕКСѢЯ ТОЛСТАГО / съ / сопровожденіемъ мелодраматической музыки / ФРАНЦА ЛИСТА. / / DER BLINDE SÄNGER / BALLADE / VOM GRAFEN ALEXIS TOLSTOY / mit melodramatischer Musikbegleitung / VON / FRANZ LISZT. / Ausgabe für Pianoforte allein [...] / [...] B. Bessel & Co. in St. Petersburg [...] / Leipzig bei C. F. Leede." Plate No. 1144. The music was printed directly from the plates. The copy used as a source for the present edition came from Liszt's estate (the library of the Academy of Music, Budapest, shelf mark *LH 3596).*

Supplementary source

"B": a copy of the first edition of the melodrama dating from 1878, from Liszt's estate, containing some alterations and corrections by Liszt in orange pencil (the

library of the Academy of Music, Budapest, shelf mark *LH 3924)*. The title page and the first page of music are identical with the title page and page 1 in "A" except that the line referring to the piano solo edition is missing on the title page and the plate number on the first page is 1059.

The music was printed directly from the plates. This edition contains the complete text of "A" except for bars 171—195. The right hand part in bars 139—140 and 145—146 is also different. Another copy of this edition, corrected by Liszt, may have served as the engraver's manuscript for "A". This is indicated by the similarities between the two engravings: page 1 was printed from the same plate; in bar 67 all three ties of the right hand begin erroneously at *F;* the change of clef in bar 136 is found in "A" erroneously at the end of bar 135 because in "B" bar 135 is to be found at the end of a line.

Bars 8, 47, 56, 70, 97, 106, 115, 129, 156, 170: in the sources there is a single bar-line at the end of the bar.

Bar 12: the staccato dots have been added to agree with the identical bar 10.

Bars 13, 14: the staccato dots in the left hand have been added to agree with the identical bar 10.

Bar 38: the *mf* appears in "B" only.

Bar 44: the staccato dot on the 2nd note in the left hand has been added by analogy with bar 53.

Bar 47: the fingering and accent on the 3rd note occur in "B" only.

Bar 48: the arpeggio sign has been added by analogy with bar 39.

Bar 65: the pedalling has been added by analogy with bars 58 and 72.

Bar 66: in "A" the tail for the last note in the right hand is missing.

Bar 67: in the sources all three ties in the right hand start erroneously at *F.* The fingering for the first two notes in the left hand is given in the sources erroneously as *4, 5.* In "A" the left hand slur ends at the 2nd note. Here "B" has been followed by analogy with bar 60.

Bar 72: in the sources the middle part in the right hand is a dotted minim. Here it has been corrected to a semibreve by analogy with bars 58 and 65.

Bar 74: the top tie in the right hand has been added by analogy with bars 61 and 68. The left hand slur has been extended by analogy with bar 60.

Bar 75: in the sources the sustained notes in the right hand are semibreves. This error has been corrected by analogy with bars 61 and 68.

Bar 76: the fingering for the 2nd note occurs in "B" only.

Bars 83, 84: the pedalling has been added to agree with the analogous bars 78 and 79.

Bars 92—93: the left hand slur is given only in "B". Here it has been joined to the slur in bars 87—90 to agree with the right hand.

Bar 97: in "B" the ossia notes were written in later by Liszt. The accidentals for the 2nd octave in the right hand and the arpeggio sign and accidentals in the left hand have been added.

Bars 98—99: the left hand slur has been added by analogy with bars 107—108.

Bar 101: in "A" there is a superfluous and incomplete slur starting from the top note of the 2nd minim octave in the left hand. Here it has been omitted.

Bar 102: the 1st star marking the release of the pedal has been added by analogy with bar 110 and to agree with "B".

Bar 107: the accent has been added by analogy with bar 98.

Bar 110: the 1st star marking the release of the pedal has been added by analogy with bar 101 and to agree with "B".

Bar 112: the accent has been added by analogy with bar 103.

Bar 125: the 1st arpeggio sign has been added by analogy with bars 118 and 132. In "A" the 2nd *A flat* in the left hand is missing. This engraving error (or slip of the pen) has been corrected by analogy with bars 118 and 132 and to agree with "B".

Bars 130, 131: the pedalling has been added to agree with the analogous bars 116, 117, and 123, 124.

Bars 140, 145, 146: fingering is given only in "B".

Bar 146: in the sources the right hand slur ends at the 4th note. It has been corrected by analogy with bar 140.

Bar 148: the diminuendo sign has been added by analogy with bar 142 and to agree with "B".

Bar 163: above the 1st chord in the right hand Liszt added the same chord two octaves higher, like an ossia in "B", as a later alteration. In the sources the left hand slur ends at the 8th note. The slur has been corrected to agree with the identical bar 168.

Bar 196: the *f* has been added to agree with "B".

Salve Polonia

Source

"A": the first edition published in 1884: "Salve Polonia / Interludium / aus dem Oratorium / Stanislaus / componirt von / Franz Liszt. / [...] / Für das Pianoforte: / Ausgabe zu 2 Händen [...] / Leipzig, C. F. Kahnt." Plate No. 2766.

Supplementary source

"B": the autograph manuscript in the Goethe and Schiller Archives, Weimar, shelf mark: *Ms U, 66.* There are 4 pages of music numbered 1—4 by the composer. The manuscript paper (horizontal format) has 12 staves per page. This autograph is a section of an earlier version—106 bars which, apart from different sections, contain bars 25—40, 53—81 and 170—184 of the final version. The manuscript bears neither title nor the date or Liszt's signature. Liszt's instructions concerning the engraving can be seen on pages 1 and 2.

Bar 25: in "A" the slurs start from the 1st note. In bars 29, 30, 33—37, 53 and ff. the slur starts consistently only at

the dotted quaver of the same motif, and so "B" has been followed.

Bar 26: in "A" the 1st and 2nd slurs are given as one slur and only above the top part. By analogy with bar 30, "B" has been followed.

Bar 27: in "A" the slurs start at the last note of the preceding bar. By analogy with bar 31 "B" has been followed.

Bar 31: the bottom sharp in the 1st chord of the right hand has been added to agree with "B". The pedalling has been added by analogy with bar 27.

Bar 32: the 1st rest in the right hand occurs only in "B".

Bar 35: the *Ped.* has been added by analogy with bar 33.

Bar 53: the *p* signs occur only in "B".

Bars 53, 54: the staccato dot on the arpeggio chord in the left hand occurs only in "B".

Bar 54: the 3rd rest in the right hand has been added to agree with "B".

Bar 59: the staccato dots on the last note in the left hand and the 1st note in bar 60 occur only in "B".

Bar 60: the 1st staccato dot in the right hand has been added to agree with the left hand (see bar 59, last note).

Bar 62: the 2nd rest in the right hand has been added to agree with the left hand and the analogous bar 64.

Bar 63: the staccato dot on the 6th note in the right hand and the fingering for the last note occur only in "B". The quaver rests in the right and left hands have been added by analogy with bars 62 and 64.

Bars 63, 64: the 1st rest in the right hand has been added to agree with the left hand and with bar 62.

Bar 64: the slurs appear only in "B" In "A" the fingering for *C sharp* in the 1st broken chord of the right hand is erroneously given as *3*. The fingering has been corrected to agree with "B".

Bar 66: e^2 in the right hand and the left hand sharp in the 1st chord in the 4th crotchet have been added to agree with "B".

Bar 68: the right hand tie has been added to agree with "B". The 1st slur in the left hand occurs only in "B".

Bar 77: the crescendo sign and fingerings in the right hand have been added to agree with "B".

Bar 79: the 2nd slur in the right hand has been added to agree with "B".

Bar 80: in the sources the 3rd slur ends at the last note in the bar. The slur has been corrected to agree with the slur over notes 2—5.

Bar 89: in the text of the psalm quotation the word *sibi* has been added to agree with the publication on which the revision was based (Vulgata, Editio Vaticana). In this publication *ponat* occurs instead of *reponat*.

Bar 105: the star marking the release of the pedal has been added by analogy with bar 97.

Bar 128: in "A" the accidental for the penultimate note in the left hand is erroneously double sharp.

Bar 143: in "A" Liszt's footnote is given at the beginning of bar 89. The superfluous continuation of the footnote has been omitted: *je nach Belieben des Spielers.*

Bar 154: in "A" there is erroneously a double sharp in front of the 3rd note in the left hand.

Bar 156: the pedalling has been added by analogy with bar 158.

Bar 157: the 1st arpeggio and the *Ped.* have been added by analogy with bar 159.

Bar 170: the fingering and the left hand *ten.* occur only in "B".

Bar 172: the left hand *ten.* has been added by analogy with bar 170, and the accent has been added to agree with the right hand.

Bar 173: the left hand *ten.* has been added to agree with "B".

Bar 174: the staccato dot for the last chord has been added in each hand by analogy with bar 179.

Bars 174, 180: the staccato dot on the 4th note in both hands occurs only in "B".

Bar 175: the star marking the release of the pedal at the end of the bar and the *Ped.* following it have been added by analogy with bars 180—181.

Bar 176: in "A" the star marking the release of the pedal is placed before the last note. Here "B" has been followed by analogy with bars 181 and 183.

Bar 184: in the sources the sharp for the last quaver is missing. The dynamic marking in the right hand has been added because in the next bar the left hand begins again with the marking *p*.

Bar 185: the 4th and 5th staccato dots in the left hand have been added to agree with bars 181 and 183.

Bar 200: the source marks the section which begins here as a separate movement: above the first line in "A" we find *II.*

Bar 205: the *Ped.* has been added by analogy with bar 230.

Bar 208: in the source there is a staccato dot on the last note in the right hand. This has been deleted since there is no dot in any of the analogous places.

Bars 208—210: the staccato dot on the 4th note in the right hand has been added by analogy with bars 233—235.

Bar 213: the *Ped.* has been added by analogy with bar 238.

Bars 215, 240: it is advisable to include the pedal change on present-day pianos, whose sounds last longer than those of Liszt's time, and so the *Ped.* markings have been included.

Bar 216: the staccato dots in the left hand have been added by analogy with bar 241.

Bar 218: in the source the right hand slur ends at the 1st note. The slur has been corrected by analogy with bar 243 and the staccato dots have been added.

Bars 226, 229: the staccato dots in the right hand have been added by analogy with bars 201 and 204.

Bar 227: the right hand *p* has been added by analogy with bar 202.

Bar 229: the *Ped.* has been added by analogy with bar 204.

Bar 241: the right hand slur has been added by analogy with bar 216.

Bar 245: in the source the right hand slur and octave sign extend only to the end of the bar. These markings have been corrected to agree with the analogous bars 219—220.

Bar 247: the star marking the release of the pedal has been added by analogy with bar 222.

Bar 251: in the source the 4th note in the right hand is erroneously a^1.

Bars 262, 266: the staccato dots in the left hand have been added to agree with the right hand and by analogy with bars 254 and 258.

Bar 270: the 2nd staccato dot in the left hand has been added by analogy with bar 278.

Bar 272: the 1st staccato dot in the left hand has been added to agree with the identical bar 280.

Bar 273: the *Ped.* has been added to agree with the identical bar 279.

Bar 282: the staccato dots in the right hand have been added by analogy with bar 286.

Bar 285: the staccato dot on the 1st note in the right hand has been added by analogy with bar 289.

Bar 288: the staccato dots on the 3rd and 4th notes in the right hand have been added by analogy with bar 284.

Bar 289: the staccato dot in the left hand has been added by analogy with bar 285 and to agree with the right hand.

Bar 290: the right hand accent has been added by analogy with bars 292, 294 and 296.

Bars 292—293: in the source the slur is wrongly placed above the first three notes of bar 293. This slur as well as that in bars 294—295 have been corrected by analogy with bars 290—291 and 296—297.

Bar 304: the staccato dot and accent in the right hand have been added by analogy with bars 298, 300 and 302.

Bar 306: the 2nd staccato dot in the left hand has been added to agree with bars 307 and 309, which are identical in the left hand.

Bars 307, 308: the 1st staccato dot in the left hand has been added to agree with bars 306 and 309 which are identical in the left hand.

Bar 308: the staccato dot and accent in the right hand have been added by analogy with bar 306.

Bar 310: in the source the *Ped.* is placed under the 2nd note in the left hand. Its position has been altered by analogy with bars 318 and 326.

Bar 311: the staccato dot in the left hand has been added by analogy with bar 313.

Bar 315: the staccato dot in the right hand has been added by analogy with bar 317.

Bar 321: in the source the 2nd staccato dot in the right hand is missing in both the main text and the ossia.

Bars 328—329: the stars marking the release of the pedal and the 2nd *Ped.* have been added by analogy with bars 312—313 and 320—321.

Bar 330: in the source the pedal instruction is found under bar 326.

Bar 332: the 1st staccato dot has been added by analogy with bar 334.

Bar 333: the 2nd and 3rd staccato dots in the left hand have been added by analogy with bars 331, 335 and 337.

Bar 350: the left hand accent has been added by analogy with bars 346—349.

Bar 353: the fingering for the 5th note in the left hand has been added to agree with the identical bar 357.

Bar 358: the star marking the release of the pedal and the *Ped.* in the next bar have been added by analogy with bars 354—355.

Bars 361—365: the pedalling has been added by analogy with bars 352—353 and 356—357.

Bar 364: in the source the sharp before the 4th note in the right hand is missing.

Bar 365: the left hand accent has been added by analogy with bars 353, 357 and 361.

Bars 366—367: the left hand slurs have been added by analogy with bars 374—375.

Bar 368: the right hand slur has been lengthened by analogy with bars 376—377.

Bar 370: the left hand slur has been added by analogy with bar 378.

Bar 372: the staccato dots have been added to agree with the analogous part of the preceding bar and bar 380.

Bar 377: in the source the fingering for the 4th and 5th notes in the left hand has been placed erroneously one note ahead in each case.

Bar 378: the right hand slur has been added by analogy with bar 370.

Bars 390, 392: in the source the sharp before the last note in both hands is missing.

Bar 403: in the source there is a star instead of *Ped.* This is presumably a misprint and so the star has been replaced by *Ped.* to agree with the identical bar 399.

Bar 404: the *Ped.* has been added to agree with the identical bar 400.

Bars 405, 407: the slur has been added by analogy with bar 409.

Bars 420, 432: the star marking the release of the pedal has been added by analogy with bars 422, 424, 426 and 428.

Bar 424: the staccato dots in the right and left hands have been added by analogy with bars 420, 422 and the other similar bars.

Bar 447: the staccato dots have been added by analogy with bar 455.

Bar 448: the star marking the release of the pedal has been added by analogy with bar 456.

Bar 469: in the source *Ped.* is erroneously placed beneath the first note. Its position has been corrected to agree with the identical bar 495.

Bars 492, 494: the left hand accent has been added to agree with the identical bars 466 and 468.

Bar 496: the star marking the release of the pedal has been added by analogy with bar 470.

Bar 517: the 2nd and 3rd staccato dots in the right hand have been added to agree with the identical bar 515. The staccato dot on the 1st note in each hand has been added to agree with the analogous part of bars 516 and 518.

Bar 524: the staccato dot in the right hand has been added by analogy with bar 520.

Bar 526: the 1st staccato dot in the left hand has been added to agree with the right hand.

Bar 557: the left hand accent has been added to agree with the identical bar 553.

Bars 592, 596: in the source the accent is given once only, between the two staves.

Bar 596: in the source the octave sign above the bar is missing. This is clearly a misprint since the bottom notes in the right hand would, if played *loco*, coincide with the top notes in the left hand.

Deux polonaises (de l'oratorio St. Stanislas)

Source

The autograph manuscript in the Goethe and Schiller Archives, Weimar, shelf marks *Ms B, 3b*^{1} and *Ms B, 3b*^{2}. The manuscript consists of two sections; the music manuscript paper (upright format) has 10 staves per page. The first section (see shelf mark 1) contains the first polonaise on the pages numbered 1—7 by Liszt. The title in the top margin of the first manuscript page is: *Deux Polonaises / (de L'Oratorio St. Stanislas.)* At two points in the manuscript a whole line has been stuck in and there are several corrections and insertions. Liszt indicated the repetition of bars 70—77 with numbers only and the repetition of bars 98—99, 102—103, 110—111 and 114—115 with letters. After the final double bar-line on page 7 there is a note *Suit Polonaise II.* The second part of the autograph manuscript *(Ms B, 3b*^{2}*)*, the pages numbered 1—18 by the composer himself and half a page inserted after page 14, contains the second polonaise. The title inscription at the top of the first page is *Polonaise II (de l'Oratorio Stanislas).* This part of the manuscript also abounds in stuck over passages, deletions, insertions and corrections. Liszt indicated the repetition of bars 77—130 (bars 149—202) by numbers. Repetitions within these sections are indicated by *Bis.* The added half page includes the Ossia beginning at bar 283. On p. 18, after the final double bar-line, there is a note *Fine(?).*

Polonaise I

Bars 72, 74, 80, 82: the dots in the left hand have been added.

Bar 108: the dots in the 3rd chord have been added in both hands.

Bar 109: the top and bottom dots in the 1st chord of the right hand and the middle dot in the 3rd chord have been added.

Bar 115: the top natural before the 2nd chord in the right hand has been added. In the source the bottom note of the 3rd chord in the left hand is erroneously e^1; the bottom note of the 4th chord, in bass clef notation, is indeed *d* but the leger line was erroneously placed above the note; the middle note of the 6th chord is erroneously e^1.

Bar 119: the dot after the 3rd chord in the right hand has been added.

Polonaise II

Accidentals not included in the source have been added as follows:

Sharps: bar 40, right hand, 3 chord, bottom sign; left hand, 1st chord, bottom sign; bar 41, right hand, 3rd chord, both signs, left hand, 3rd note; bars 43, 44, right hand, 3rd chord, both signs; bar 74, right hand, 5th note, both signs, left hand, 2nd note; bar 143, left hand, 5th note; bar 203, left hand, 1st note, bottom sign.

Flats: bars 1, 2, 5, 6 and 9, left hand, 2nd note; bar 19, left hand, 4th note, bottom sign; bar 62, all three signs; bar 64, both signs; bar 65, left hand, 5th note; bar 66, right hand, 3rd note, both signs, left hand, 5th note; bar 67, right hand, 1st note, both signs; bar 68, left hand, 2nd note; bar 69, left hand, 6th note; bar 241, left hand, 2nd note; bar 243, right hand, 3rd chord.

Bar 14: in the source the accidental for the right hand *D flat* is given before the 2nd chord only.

Bar 22—26: in the source the quaver in each hand and thus the identically pitched chord, is attached to the pair of semiquavers preceding it. The beams have been altered because the notation in the source could incorrectly suggest syncopations. Bars 46—50, 118—122 and 190—194 have likewise been corrected.

Bar 43: in the source the b^2 in the 3rd chord of the right hand is missing. This is clearly a slip of the pen and the note has been added by analogy with bars 19, 115 and 187.

Bar 52: in the source the bottom note of the left hand octave at the 4th quaver is missing.

Bar 54: the left hand rest has been added.

Bars 54, 55, 57: in the autograph manuscript the 1st note in the left hand is a crotchet, with a quaver rest above it. It has been altered on the basis of bars 126, 127 and 129 and by analogy with bars 198, 199 and 201.

Bars 55, 56: the slur has been added by analogy with bars 31 and 32. The slur has likewise been added in bars 127, 128, 199 and 200.

Bars 55, 126, 198: in the source the beam between the last two quavers in the left hand is missing.

Bar 58: the 2nd rest in the left hand has been added.

Bars 60—61: in the source the octave sign is missing. The sign has been added to agree with the identical bars 133—134.

Bars 78 (80, 150, 152), 129 (201): in the source there is a quaver rest above the 1st note in the left hand. This is superfluous and has been omitted.

Bars 94 (96), 166 (168): in the source there is erroneously c^2—d^2—f^3 instead of the last octave in the right hand. This has been corrected to agree with the melodically identical bar 82 and with bar 90 which is identical in structure.

Bar 97: in the source the middle note of the 2nd chord in the left hand at the 2nd quaver is missing. The note has been added here and in bars 98, 169 and 170. Liszt indicated these three bars only with a repeat sign in the autograph manuscript.

Bars 101—104, 106 (173—176, 178): the dot for the 2nd note in the right hand has been added.

Bar 107: the dots in the *Trompeten* line have been added.

Bars 109—112, (181—184): in the source the octave sign is missing.

Bars 125, 197: the 1st note in the top part of the right hand has been added by analogy with bars 29 and 53.

Bars 126, 198: the dots have been added by analogy with bars 30 and 54.

Bars 148—149: the right hand tie between the two bars has been added by analogy with bars 76—77.

Bars 221, 342: in the source the dot for the 2nd note in the left hand is missing.

Bar 282: in the source the stem for the 4th octave in the left hand is missing.

Bar 296: the right hand rest and the last chord in the left hand have been added by analogy with bar 292.

Bars 298, 302: in the source the beam connecting the first two notes in the right hand is missing.

Bars 302—304: in the source the left hand beams are missing.

Bar 312: the left hand rest has been added.

O Roma nobilis

Sources

"A": an autograph fair copy in the Goethe and Schiller Archives, Weimar, shelf mark: *Ms Z, 5.* It consists of 3 pages of music (horizontal format) with 8 staves per page. The title on the first page reads: O Roma nobilis. The manuscript does not contain any corrections. With regard to performing instructions (fingering, slurring and dynamics) it is more detailed than "B". The hymn text has been quoted exactly as in the sources without punctuation.

"B": the autograph manuscript in Rome in the Biblioteca Musicale Governativa del Conservatorio di Musica Santa Cecilia, Sezione Accademica, shelf mark: *Ms. No. 622.* There is one page of music (upright format) with 10 staves per page. The title appears in the top margin: *O Roma nobilis.* The manuscript does not contain any corrections. The library's stamp is placed in the top right hand corner.

Bar 1: the *sempre legato* is suggested because of the slurs in bars 22—24.

Bar 4: the middle dot in the 1st chord of the right hand has been added.

Bar 10: the superfluous slur binding the 1st and 2nd notes in the tenor part has been omitted.

Bar 15: in "B" there is a superfluous *p* at the beginning of the bar.

San Francesco
Preludio per il Cantico del Sol, di San Francesco

Sources

"A": a copy with additions in Liszt's own hand in the Goethe and Schiller Archives, Weimar, shelf mark *Ms M, 5.* There are 8 upright pages of music with 14 staves per page. This source also contains, above the piano staves, the version for organ solo.

"B": the autograph manuscript on which "A" was based in The Pierpont Morgan Library (The Mary Flagler Cary Music Collection) in New York. The manuscript contains 10 pages (upright format) with 14 staves per page numbered by the composer. The title is placed above the beginning of the piece on the 1st page: *San Francesco / Preludio per il Cantico / del Sol di San Francesco.* The manuscript contains many corrections (there are 62 crossed out bars). Nevertheless, it is a fully worked out version identical with "A" and, in common with "A", includes the organ version, too. At the bottom of page 10 the date and Liszt's initials can be read: *Siena / Torre Fiorentina, 17—20ten / Sept: / 80 / F. L.*
The copy held in the Goethe and Schiller Archives, Weimar, shelf mark *Ms M, 8.* does not contain any notes written by Liszt himself and for this reason it has not been used as a source for this edition.

Bars 21, 23: the right hand slur has been added by analogy with bars 45 and 47.

Bars 22—23: the left hand slur has been added by analogy with bars 46—47.

Bar 191: the sources stop including slurs from this point onwards, yet the *sempre legato* is given only in bar 195. The legato naturally continues and so the instruction has been transferred to bar 191.

Bar 207: in "B" the bottom fingering for the 4th chord in the right hand is erroneously *5.* In "A" no fingering is given at this point.

Cantico di San Francesco

Source

The autograph manuscript in the Goethe and Schiller Archives, Weimar, shelf mark *Ms U, 51.* It contains 16 pages of music (upright format) with 12 staves per page. The pages are numbered 1—16 by the composer. Above the beginning of the piece on page 1 there is the title: *Cantico di San Francesco.* On pages 3, 8—11 and 14 there are deletions and corrections ranging in length from 1 to 8 bars. On page 8, bars 210—211 are given as an insertion. The manuscript is not signed or dated. Liszt marked *Benedicite Dominum* after the last bar.
Obvious orthographic errors in the Italian text have been corrected without comment.

Accidentals not included in the source have been added as follows:

Sharps: bar 142, right hand, 2nd chord; bar 268, left hand, 1st note, bottom sign; bar 358, right hand; bars 462, 464, both hands, last chord.

Flats: bar 17, both hands, 2nd chord; bar 18, left hand, 4th note; bar 19, left hand, 2nd chord; bars 191, 192, right hand, last chord; bar 200, right hand, 2nd chord, middle sign; bar 369, right hand, 3rd note; bar 373, right hand,

top sign; bar 391, right hand, last note; bar 435, left hand, 1st chord, bottom sign; bar 436, right hand; bar 438, right hand, bottom sign; bar 440, right hand, 1st chord, bottom sign, last chord; bar 441, right hand, last chord.

Naturals: bar 49, left hand, last chord; bar 428, left hand, last note.

Dots have been added as follows:

Right hand: bars 2, 3, 31, 335, 370, 390, 394, 403; bars 69 and 79, both dots; bar 84, middle dot.

Left hand: bars 142, 216, 256, 341, 382, 394, 395; bar 420, 2nd dot; bars 243, 421, both dots.

Rests have been added as follows: bar 9, left hand, last sign; bars 139 and 141, left hand; bar 156, right hand, last sign; bar 158, right hand; bar 391, left hand.

Staccatissimo signs have been added as follows by analogy with identical parts in the right or left hand:

Right hand: bars 66, 435, both signs; bar 445; bar 459, 3rd chord; bar 463.

Left hand: bars 13 and 20; bars 67, 68, 177, 279, both signs; bar 433, 3rd chord; bar 441, last chord; bars 447—452, both signs; bar 472.

Bar 2: the right hand accents have been added by analogy with bars 1 and 3 and to agree with the left hand.

Bar 10: in the source the slur for the demisemiquavers is missing.

Bar 16: the star marking the release of the pedal has been added to agree with the identical bar 5.

Bar 19: the star marking the release of the pedal has been added by analogy with bar 8.

The 2nd slur in the left hand is missing in the source.

Bar 23: the left hand slur and staccato dot have been added to agree with the right hand.

Bar 26: in the source the upward stem on the 3rd quaver in the right hand is missing.

Bar 59: the staccatissimo sign for the 3rd note has been added in both hands by analogy with bars 53, 55 and 57.

Bar 81: in the source the right hand slur begins only at the bottom note in the 1st chord in bar 82 and it is broken between bars 82 and 83. The slur has been extended and joined up to agree with the identical bar 343 and bars 344—345.

Bars 83—84: the slur for the top part in the right hand has been joined up to agree with the identical bars 345—346.

Bar 113: the *ten.* has been added to agree with the identical bar 298 and by analogy with bars 105 and 290.

Bars 117, 123: the staccatissimo signs in the right hand have been added to agree with the identical bars 302 and 308.

Bar 127: the staccatissimo signs in the right hand and the left hand arpeggio sign and accent have been added to agree with the identical bar 121.

Bar 140: the staccato dots in the right hand have been added by analogy with bar 138.

Bar 174: the left hand accent has been added to agree with the identical bar 172.

Bar 183: the staccatissimo signs have been added in both hands.

Bars 188, 190: in the source there is a second diminuendo sign under the first four notes in the left hand. It is superfluous and has been omitted.

Bar 191: the staccatissimo sign for the 3rd note has been added by analogy with bar 189, in both hands.

Bars 239—243: the left hand slur has been extended by analogy with bars 246—249.

Bars 295—297: the accents have been added to agree with the identical bars 102—104, 110—112 and 287—289.

Bars 304—306: the left hand accents have been added to agree with the identical bars 119—121.

Bar 308: in the source there is a marcato sign on the 1st chord in the right hand. This has been corrected to a marcatissimo sign to agree with the identical bar 123.

Bar 310: the marcato sign in the left hand has been added to agree with the identical bar 125.

Bar 311: the left hand accent has been added to agree with the identical bar 126.

Bar 319: the left hand accent has been added to agree with the right hand.

Bar 323: the left hand accent has been added to agree with the identical bar 121.

Bar 339: the right hand slur ends in the source at the 1st note and the next slur begins at the same point. The slurs have been corrected to agree with the identical bars 77 and 78 and with the left hand slurs.

Bar 363: the 2nd note in the top part of the left hand is played by the right hand and so the *B—D* third in the lower stave at the 3rd crotchet, which in the source is given a separate stem upwards and one downwards, has here been given one downward stem.

Bar 384: in the source there is a crotchet rest and a quaver rest in the right hand.

Bar 386: the right hand fingering has been given by analogy with bar 387.

Bar 394: the stem for the 5th note in the left hand between the two notes has been added by analogy with bar 395.

Bar 412: in the source the fingering and the slur for the 1st and 3rd notes in the left hand are missing.

Bar 414: the fingering for the 3rd note in the left hand has been added.

Bar 415: in the source the fingering for the 6th note in the left hand is erroneously *2.*

Bar 431: the staccatissimo signs have been added in both hands by analogy with bar 435.

Bar 438: in the source the 2nd staccatissimo sign in the left hand is missing.

Bar 440: the staccatissimo sign for the 3rd chord in the left hand has been added by analogy with bars 432, 436 and 444.

Bar 441: the marcato and staccatissimo signs for the 1st note in the left hand have been added by analogy with bars 433, 437 and 445.

Bar 448: the left hand accent has been added.

Bar 453: the staccatissimo signs in both hands are missing in the source.

Bar 458: the left hand accent has been added to agree with the right hand.

Bar 477: in the source the left hand fermata is missing.

2. Mephisto-Walzer

Sources

"A": the first edition which was published in 1881: "Camille Saint Saëns / verehrungsvoll und freundschaftlich gewidmet. / 2ter / Mephisto Walzer / componirt / von / FRANZ LISZT. / [...] / BERLIN, / ADOLPH FÜRSTNER." Plate No. F. 2178. Above the beginning of the piece on page 3, on the left, the name of the editor responsible for the edition can be read: "Edited and revised by A. R. Parsons." At the bottom of p. 3 there is "Copyright by G. Schirmer 1881."

"B": a copy with corrections and alterations by Liszt, which served as the engraver's manuscript for "A" (Music Division of the National Széchényi Library, Budapest, shelf mark *Ms.mus. 5093.)*. There are 19 folios.The upright manuscript paper with 12 staves per page measures 32.2 × 25.5 cm. On the recto of the 1st folio it is written in Liszt's hand: *F. Liszt / 2ter Mephisto-Walzer / Camille St Saëns freundschaftlichst gewidmet. / 3 Ausgaben: / 1. Partitur / 2. Pianoforte, zweihändig / 3. Pianoforte vierhändig.* The verso of the 1st folio is empty. The music itself starts on the recto of the 2nd folio, with Liszt's handwriting at the top: *F. Liszt — / 2ter Mephisto Walzer — / Camile St Saëns gewidmet.* The pagination (1—35) is in the copyist's handwriting. Liszt deleted the last 8 bars and added above the deletion: *andere Schluss 16 Takte.* The source does not, however, contain these 16 bars. Liszt wrote his alterations and corrections into the manuscript in black and red ink and blue pencil and after the final double bar-line he signed the copy.

Bars 55, 163: fingering for the 1st Ossia note has been added by analogy with bar 414.

Bar 58: in the sources the sempre staccato is given one bar earlier, together with the staccato dots.

Bar 68: in "A" there is *Ped.* under the 1st note. Here "B" has been followed to agree with the identical bars 64 and 427, and the sign has been omitted.

Bar 69: in the sources the star marking the release of the pedal is at the end of the bar and the *Ped.* is at the beginning of bar 70. These have both been deleted, because in the identical bars 65—66 and 428—429, and in the analogous bars 29—30, 33—34 and 424—425, each pair of bars is to be played with one pedal.

Bar 106: the left hand accent has been added to agree with the identical bars 105, 109 and 110.

Bar 124: the star marking the release of the pedal has been added to agree with the identical bar 452.

Bars 126, 130: the pedalling has been added to agree with the identical bars 453 and 457.

Bars 131, 133: the right hand slur has been added to agree with the identical bars 458 and 460.

Bars 153—154: the staccatissimo signs in the left hand have been added to agree with the preceding bars and with the right hand.

Bars 159, 161: the 1st and 2nd staccato dots in the right hand have been added by analogy with bars 47, 49, 51, 53, 155, 157, 410 and 412.

Bars 171, 174, 175: the staccato dots in both hands have been added by analogy with bars 173, 176 and 177.

Bars 173, 177: the accents in both hands have been added to agree with the identical bars 171 and 176.

Bar 174: the left hand accent has been added to agree with the identical bar 172 and with the right hand.

Bar 195: the sources include the instruction *staccato* here but they also include the staccato dots in both hands right up to the first note in bar 197. The staccato dots for the 2 pairs of quavers following immediately (bars 197—198) have been added in both hands, and the *staccato* in bar 195 has been omitted.

Bar 198: the right hand slur has been extended by analogy with bars 187, 189 and 201.

Bar 205: the pedalling has been added by analogy with bar 193.

Bar 230: the star marking the release of the pedal has been added to agree with the identical bar 226.

Bar 235: the fingering has been added by analogy with bar 251.

Bar 236: in the sources there is a natural in front of the 1st note in the left hand. This is clearly a slip since in the analogous bars 237—238, 251—252, 253—254 and 311—312 the two notes in the left hand do not change in the tremolo and they are also to be played with one pedal. (Where the harmony is altered, as for example in bars 327—328, Liszt also changes the pedal, or omits it, as in bars 329—330.) The correction is further justified by the orchestral version.

Bars 251, 253: the left hand accent has been added by analogy with bars 235 and 237.

Bar 257: the left hand accent has been added to agree with the identical bar 265.

Bars 258, 266: in the sources the 1st and 3rd naturals in the left hand are missing.

Bar 276: in the sources the star marking the release of the pedal is placed under the 2nd quaver. The position of the star has been corrected to agree with the identical bar 278.

Bar 277: the *Ped.* has been added to agree with the identical bar 275.

Bar 284: in the sources the star marking the release of the pedal is under the 3rd quaver. Its position has been corrected to agree with the identical bar 280.

Bars 310, 312: the accents in both hands have been added by analogy with bars 235 and 237.

The right hand fingering has been added here, too, by analogy with bars 326 and 328.

Bar 328: the left hand accent has been added by analogy with bar 237.

Bars 330, 338, 346: the fingering for the 3rd note in the left hand has been added by analogy with bar 354.

Bar 331: in the sources the accidental for the 7th note in the left hand is missing.

Bar 334: in the sources the star marking the release of the pedal is under the 4th quaver. Its position has been corrected by analogy with bars 336, 342 and 344.

Bars 339, 346, 347: the fingering for the last note in the left hand has been added by analogy with bars 354, 355, 362 and 363.

Bar 341: the star marking the release of the pedal has been added to agree with the identical bar 333.

Bars 346, 347, 354: the fingering for the 10th note in the left hand has been added by analogy with bars 355, 362 and 363.

Bar 368: the pedalling has been added by analogy with bar 364.

Bar 369: the 3rd staccato dot has been added by analogy with bar 365.

Bar 372: the *a flat*^{3} in the last chord of the right hand occurs only in "B", and without the dot. The dot has been added to agree with the identical bar 376.

Bar 378: the star marking the release of the pedal has been added to agree with the identical bar 380.

Bar 379: the pedalling has been added to agree with the identical bar 381.

Bar 385: the star marking the release of the pedal has been added to agree with the identical bar 389.

Bar 389: the 2nd slur and the staccato dot in the right hand have been added to agree with the identical bar 385. The star marking the release of the pedal occurs only in "A", under the 5th quaver. Its position has been corrected by analogy with bars 373 and 377.

Bar 413: in the sources the middle accidental is missing.

Bar 434: in place of *Ped. simile* "A" has the easily misunderstandable *Pedal mit jedem Takt.*

Bar 448: in the sources there is a dot at the crotchet B flat in the left hand. The dot has been deleted to agree with the identical bar 89, the analogous bars 85 and 445, and the right hand.

Bar 469: the pedalling has been added by analogy with bar 453.

Bar 471: the natural for the last note in the right hand has been added.

Bar 473: the natural for the 8th note in the right hand has been added.

Bar 477: the pedalling has been added by analogy with bar 475.

Bars 490, 492: the left hand rests have been added by analogy with bars 115 and 117.

Bars 491, 493: the rests have been added by analogy with bars 116 and 118.

Bar 521: in the sources the right hand natural is erroneously placed before the *f.*

Bars 542—545: the 2nd natural in the left hand has been added.

Ungarns Gott

Sources

"A": the first edition published in 1881: "'A magyarok Istene' / Petőfi Sándor költeménye / zenéjét / szerzé / LISZT FERENCZ. / Zongora-átirat / BUDAPEST, / TÁBORSZKY ÉS PARSCH / nemzeti zenemű kereskedése." The German title page: "'Ungarn's Gott' / Gedicht von Alexander Petőfi /componirt / von FRANZ LISZT. / Ausgabe für Pianoforte / (zweihändig.) / BUDAPEST, / TÁBORSZKY & PARSCH." Plate No. T. és P. 851. The copy used as source came from Liszt's own estate (library of the Academy of Music, Budapest, shelf mark *LH 3692,* with the title page in Hungarian).

"B": the autograph manuscript, now in the Music Division of the National Széchényi Library, Budapest, shelf mark *Ms. mus. 1683.* The manuscript consists of 4 folios of hand-made paper (horizontal format). There are 8 staves per page. The measurements are: 22 × 29.5 cm. The title is written in the top margin of the first page: *A magyarok Istene.* Date and signature are on page 8, after the final bar-line: *Februar, 81 / Budapest — / F. Liszt.* The music was written in black ink but the pagination and corrections are in orange pencil. The text of the music is identical with that in "A".

Supplementary sources

"C": the first edition of the piano version for left hand, which came out at the same time and in the same place as "A". Plate No. T. és P. 852.
The Hungarian text of Petőfi's poem has been revised on the basis of the following edition: Complete Works of Sándor Petőfi, III, Akadémiai Kiadó, Budapest, 1951.

Bar 3: in "A" the slur begins on the 2nd note in the right hand. Here "C" has been followed to agree with bar 4.

Bar 18: the *ritenuto* has been written out in full by analogy with bar 12 and its duration has been marked to agree with "C".

Bar 19: the *p* occurs only in "C".

The *sempre legato* is placed at the beginning of bar 20 in "A" and at the same point there is a slur from the 1st note in the bar to the last. This has been corrected on the basis of "C".

The right hand slur has been added by analogy with bar 21.

In the sources, *una corda* appears again at the beginning of the bar. Here it has been omitted.

Bars 20, 22: the slur has been added to agree with "C". The flat in front of the arpeggio chord has been added.

Bars 20, 23—27: the rests in front of the arpeggio chord have been added to agree with bar 22 because without them the chord would rhythmically be unclear.

Bar 23: the diminuendo sign occurs only in "C".

Bar 25: the star marking the release of the pedal is at the 6th quaver in "A" and at the 5th quaver in "B" and "C". The position of the star has been corrected by analogy with bar 23.

Bar 50: the dots have been corrected to agree with "C".

Bars 50, 51, 53: the left hand rest is missing in the sources.

Bar 54: the staccatissimo sign in the right hand has been added to agree with the left hand.

Von der Wiege bis zum Grabe

Source

"A": the first edition, which appeared in 1882: "MICHAEL VON ZICHY / verehrungsvoll gewidmet. / Von der Wiege bis zum Grabe. / SYMPHONISCHE DICHTUNG / nach einer Zeichnung von MICHAEL ZICHY / componirt von / Franz Liszt. / Du berceau jusqu'à la tombe. / Poème symphonique / d'après un dessin de / MICHEL ZICHY / par / F. LISZT. / [...] / Klavier-Auszug zu zwei Händen / ED. BOTE & G. BOCK, BERLIN." Plate No. 12600. Before the inner title page there is a reproduction of Mihály Zichy's drawing. The title for the drawing is: "DU BERCEAU, JUSQU'AU CERCUEIL." Underneath in Zichy's handwriting are the words: "Vienne / 6 April 1881. / Salut a François Liszt de la part de Michel de Zichy."

Supplementary sources

"B": the first edition of the piano duet version (Bote & G. Bock, Berlin, 1883, plate No. 12811).

"C": the first edition of the orchestral score (published as "B", plate No. 12812).

I. Die Wiege

The fingering and a few other signs in square brackets have been included as given in "B", the first movement of which is identical with the first movement in "A" and which is played only by the first player.

Bar 17: the pedalling has been added to agree with the identical bar 21.

Bar 29: the pedalling has been added to agree with the identical bar 33.

Bar 32: the slur has been added to agree with "B".

Bars 81, 85: the left hand fingering has been added to agree with the identical bars 74 and 78 of the 3rd movement.

Bar 83: the left hand accent has been added by analogy with bar 79 and to agree with "B" and "C".

Bar 84: the release of the pedal is marked with a star with the exception of bar 150 and the later bars of the 3rd movement, so the star has been added here, too, to agree with "B".

Bar 86: at the 4th crotchet in the left hand here and the 3rd and 4th crotchets of the next bar the fingering has been added to agree with the identical part in the 3rd movement (bars 79 and 80).

II. Der Kampf um's Dasein

Bar 9: in "A" before the 4th note in the right hand there is a flat which was engraved later. The accidental has been deleted here to agree with the analogous bar 54 as well as "B" and "C".

Bar 12: in the source the 2nd rest in the left hand is missing.

Bar 36: in the source the *sempre legato* is placed in bar 33.

Bars 40, 42: the left hand slur has been added by analogy with bars 85 and 87.

Bars 41, 43: the accent has been added by analogy with bars 86 and 88.

Bar 42: in the right hand the source also contains an f^2—*a flat*^{2}—f^3 tremolo in the 2nd half of the bar. The notes have been corrected to agree with the identical bar 168 and the analogous bar 215. This correction is corroborated by "B" and "C".

Bar 43: the staccato dots in the stave in small print have been added to agree with the identical bar 41 and the identical part of "C".

Bar 45: the staccato dots in the stave in small print have been added to agree with the preceding bars.

Bar 46: the 1st staccato dot has been added to agree with bar 1 and with "B" and "C".

Bars 86, 88: the crescendo sign has been added by analogy with bars 41 and 43.

Bars 99, 103: the staccato dot has been added by analogy with bars 91 and 95.

Bar 101: the staccato dot has been added by analogy with bars 93 and 95.

Bar 104: the staccato dots have been added by analogy with bars 92, 96 and 100.

Bar 111: the staccato dot for the 1st note in the left hand has been added to agree with the right hand and with "B".

Bar 112: the staccato dots have been added to agree with the identical bar 108 and with "B".

Bar 129: in the source the star marking the release of the pedal is placed at the 4th quaver. Its position has been corrected by analogy with bars 123, 125 and 127, and to agree with "B".

III. Zum Grabe: die Wiege des zukünftigen Lebens.

Bar 29: the diminuendo sign has been added to agree with the identical bar 21 and with "B".

Bar 39: in the sources the right hand rests are missing.

Bar 46: the *f* has been added to agree with the identical bar 50.

Bar 50: in the source the right hand e^1 is missing. The note has been added to agree with the identical bar 46, the analogous bars 34 and 38, and with "B".

Bar 52: the right hand accent has been added to agree with the identical bar 48.

Bar 73: in the source the accidental for the 1st note in the right hand is missing.

Bar 76: the pedalling has been added by analogy with bar 72.

Bars 81—84: the fingering has been added to agree with the identical part in the 1st movement (bars 88—91).

Bars 144, 148: the accent has been added by analogy with bars 142 and 146 and to agree with "B".

Bar 151: the staccato dots in the right hand have been added by analogy with bar 153.

Bars 172—174: the right and left hand slurs have been added by analogy with bars 168—170 and 170—172, and to agree with "B".

Die Zelle in Nonnenwerth — Elegie (4th version)

Source

"A": the last edition of the work published in Liszt's lifetime: supplement in the October 1st, 1883 number of the Neue Musikzeitung. The title is: "1. Beilage zu No. 19 der Neuen Musikzeitung. / IV. JAHRGANG. KÖLN a/Rh, 1. OCTOBER 1883. / DIE ZELLE IN NONNENWERTH. / ELEGIE. / Nach einem Gedichte des Fürsten Felix Lichnowsky. / Letzte, sehr veränderte Ausgabe." In the bottom margin of the 1st page the following is to be read: "Eigenthum von P.J. Tonger's Musikverlag in Köln a/R." Plate No. P.J.T. 3030, 19.

Supplementary source

"B": the autograph manuscript of the final version ("A"), (Goethe and Schiller Archives, Weimar, shelf mark *Ms U, 80.)* The music covers 8 sheets of music manuscript paper (upright format) numbered 1—7 and containing 12 staves per page. On the title page in an unknown hand there is: "Die Zelle in / Nonnenwerth" / (nach einem Gedichte des Fürsten / Felix Lichnowsky) / für Pianoforte / von / Franz Liszt. / (Letzte neu veränderte Ausgabe.) On page 1 there is the autograph title: *Die Zelle in Nonnenwerth — / Elegie für Pianoforte. / von F. Liszt. / nach einem Gedicht / des Fürsten Felix / Lichnowsky.* This source contains, with minor deviations, only bars 1—42, 53—54, 65—72 and 85—132 of the final version given in "A". In bars 43—52, 55—64 and 73—84 there is a different and shorter text. The music contains numerous corrections and alterations.

Fingering for the following notes has been given as in "B": bar 20, left hand, 5; bar 26; bar 31; bar 97, left hand, 1; bar 110, 2nd note.

Bar 26: the first *Ped.* sign is given as in "B". The star marking its release has been added since the sources include it everywhere else.

Bar 70: in "A" the *G sharp* in the 4th chord of the right hand is missing. This is clearly a misprint because in the top part of the accompaniment, in the process of dynamic intensification, *d sharp—a sharp—g sharp* is not possible, i.e. a melodic progression containing a fifth before the more modest *g sharp—a sharp—g sharp* movement in bar 72.

Bar 90: in "A" the 1st note of the left hand in the bass is *G sharp*. This is clearly a misprint, which has been corrected to agree with "B".

Bar 109: in "A" the fingering for the 4th note is mistakenly placed above the 3rd note.

Ungarisches Königslied

Source

"A": the first edition published in 1884—85: "Az új magyar királyi operaház megnyitási alkalmára. / Magyar / király-dal. / (Szövegét írta ifj. Ábrányi Kornél.) / Egy régi magyar dallam után / szerzé / / Liszt Ferencz. / BUDAPEST, / TÁBORSZKY ÉS PARSCH / nemzeti zenemű-kereskedése." This same text appears on the German title page: „Zur Eröffnung des neuen königlich ungarischen Opernhauses. / Ungarisches / Königs-Lied / (Gedicht von Cornél Ábrányi jun.) / nach einer alten ungarischen / Weise / componirt / von / Franz Liszt. / BUDAPEST, / TÁBORSZKY & PARSCH." Plate No. T. és P. 930. The copy used for this edition, with a Hungarian title page, comes from Liszt's own estate (the library of the Academy of Music, Budapest, shelf mark *LH 3689.)*

Supplementary source

"B": the autograph manuscript of the piano duet version in the Music Division of the National Széchényi Library, Budapest, shelf mark: *Ms. mus. 352.* Obvious errors in the text of the poem quoted have been tacitly corrected.

Bar 17: the staccato dot in the left hand has been added to agree with the right hand.

Bars 37—38: the fingering has been added to agree with the identical bars 46—47.

Bar 50: the pedalling has been added to agree with the identical bar 37.

Bars 62, 184: the accents in the right and left hands have been added to agree with the identical bars 57 and 179.

Bar 108: the fingering has been added to agree with the identical bars 100, 221 and 229.

Bar 141: the pedalling has been added to agree with the identical bar 148 and with "B".

Bars 170—171: the pedalling has been added by analogy with bars 48—49.

Bar 183: the staccato dots have been added to agree with the identical bar 178.

Bar 190: the pedalling has been added to agree with the identical bar 69.

Bar 196: in "A" the pedal signs appear in bar 197. This inconsistency has been corrected to agree with the identical bar 75.

Bar 234: in the source the octave sign is missing.

In domum Domini ibimus

Source

"A": a copy with Liszt's own corrections which was once in the possession of August Göllerich. It is now kept in the Music Division of the National Széchényi Library, Budapest, shelf mark: *Ms. mus. 7068/2b.* The manuscript consists of 12 pages of music (upright format) with 10 and 12 staves per page. The measurements are: 34.9 × 26.8 cm and 33.5 × 25.5 cm, respectively. Pages 1—[11] have music on them, p. [12] is blank. The pages are numbered 1—10 in blue pencil in an alien hand; pages [11] and [12] are not numbered. This source also contains the organ version written under the staves of the piano. The autograph title on the [1] page is: *In domum Domini ibimus. / (zum Haus des Herrn / ziehen W[ir.)].* Below this on the right hand side deleted with vertical lines, is *à l'église / Prélude pour / Orgue.* Above the first line of music, on the right, is: *für Orgel / oder / Pianoforte F. Liszt.* The last 3 bars of page 9 and the whole of page 10 are deleted and replaced on page [11] by the new ending (bars 82—95) in Liszt's own handwriting.

Supplementary source

"B": autograph manuscript which was once in August Göllerich's possession. It is now kept in the Music Division of the National Széchényi Library, Budapest, shelf mark: *Ms. Mus. 7068/2a.* The autograph manuscript consisting of 8 pages of music (upright format) with 12 staves per page. The measurements are: 34.9 × 26.8 cm. 7 pages contain music written on them, the last page is blank. Pages 1—4 have autograph numbering on them; the remaining pages are not numbered. Similarly to "A" the autograph manuscript includes the organ version as well. The music is written and corrected in black and red pencils; there are, however, corrections in red and blue pencils, too. The title on p. 1 written in red pencil has been deleted: *Zur Kirche! / Präludium. / En français = / "à l'Église — / Prélude ['] / FLiszt.* Pp. 1—4 contain the presumable first draft with many corrections and deletions. On pp. [5—7] there are later insertions, likewise with deletions and corrections. Above the first deleted line on p. [5] there is the title, also deleted: *Kirchlicher Präludium / (Prélude d'Eglise) / (à l'Eglise) / F. Liszt.* Written in front of the first word subsequently there is: *Zur.* In spite of some minor differences between "A" and "B" it may be deduced that "A" was prepared from this manuscript.

Bar 21: the fingering for the 2nd chord in the left hand is given only in "B". The *Ped.* in bar 29, the left hand *e flat* in bar 49 and the fingering in bar 71 have likewise been added to agree with "B".

Bar 35: the star marking the release of the pedal has been added by analogy with bars 27 and 31.

Bars 42, 45: the pedalling has been added by analogy with bar 23 and to agree with the identical bar 3.

Bars 73—75: pedalling is given only in "B".

Bars 73, 74, 76: the appoggiatures, which give here the bass for the harmony, have been added. That they are necessary is shown by the organ version, too.

Bar 76: the *Ped.* and the star before it have been added to agree with the identical bar 74.

Bar 82: the pedalling has been added to agree with the identical bar 86.

Bar 95: in the sources the left hand fermata is missing.

Feuille d'album No. 2

Sources

"A": "2 / FEUILLES / D'ALBUM / POUR / PIANO / PAR F. LISZT. / Schubert & Comp. / LEIPZIG & NEW-YORK." Plate No. 1332. Published in 1849 or 1850. The music was printed directly from the plates. The title on page 4 is "Feuille d'Album / No. II."

"B": the first edition, published in 1843: "FEUILLE / D'ALBUM / POUR / PIANO / PAR / F. LISZT. / PARIS, EDMOND MAYAUD, Editeur." The title on page 2: "FEUILLE D'ALBUM / Pour le Piano / (Moyenne force) / par / F. LISTZ [sic!]." Plate No. E.M. 3149. The music was printed directly from the plates.

Accidentals not included in the sources have been added as follows:

Sharps: bar 60, both hands, 4th quaver; bar 76, right hand.

Flats: bars 37, 39, right hand, 4th quaver; bar 62, left hand, 3rd note, top sign; bars 63, 64, 65, right hand, 6th semiquaver; bar 66, right hand, 11th note.

Naturals: bars 37, 39, 66, right hand, last note; bar 64, right hand, 5th note; bar 74, right hand, 4th note; bar 84, right hand, 9th note; bar 97, both hands, last note, both signs; bar 98, right hand, both signs; bar 100, notes in small print, 4th note; bar 101, right hand, last note, both signs; small print, 7th and 8th notes.

Bar 5: the accent has been added to agree with the identical part of bar 6.

Bars 12—27: in the left hand the slurs for the semiquaver groups have been added as follows in accordance with the *legatissimo* instruction in bar 12: bars 12, 13, 17, 19; bar 14, 2nd slur; bar 18, both slurs.

Bars 15, 19, 29: the right hand rests are missing in the sources.

Bar 27: here the right hand demisemiquavers have not been confined within the limits of a quintuplet. Instead the freedom of the rhythm has been ensured through the right hand *a piacere.* The extra rhythmic value in the right hand is balanced in the left hand by a fermata. Thus Liszt's solution has been followed essentially since he corrected this part in the same way in the revised edition of the second version, which was published in 1872.

Bars 29—32: the accompaniment is portato throughout and so the missing signs have been added in bars 29 and 31.

Bar 70: the left hand accent has been added to agree with the analogous part of bars 69 and 71.

Bar 73: the staccatissimo signs have been included to agree with bar 75.

Bar 75: the *sf* has been added to agree with the analogous part of bar 73.

Bar 78: the slur has been added by analogy with bar 79.

Bar 86: the return to the basic tempo is ensured in the left hand by the fermata given in the sources and in the right hand by the *ritard.* added here to correspond with the fermata.

Bar 87: the 2nd note in the left hand in the sources is erroneously *C sharp*.

Bars 88—90: the right hand slurs have been added by analogy with the bars 12—14, because bars 92—94 also include slurs.

Bar 99: the slur has been added to agree with bar 95. In the sources the 4th note in the left hand in the top part is e^1. This is clearly a misprint since the *f sharp—e* is to be found in bar 95 as well and also in the analogous part of the first version of the piece. This correction is justified by the 8th note of the top part, which would be meaningless as *f sharp*^{2} if the 4th note remained e^1.

Bar 100: the dots have been added by analogy with bar 96.

Bars 100—101: the rests have been added to agree with bars 96—98 and 102—107.

Bar 101: the dots are missing in the sources.

Ungarns Gott
Klavier-Transkription für die linke Hand

Source

"A": the first edition which was published in 1881 in Budapest by Táborszky & Parsch, in two different editions, with Hungarian and German title pages: "Gróf Zichy Géza barátomnak. / 'A magyarok Istene' / (Petőfi Sándor költeménye) / zenéjét / szerzé / LISZT FERENCZ. / Zongora-átirat balkézre." and "Graf Géza Zichy gewidmet. / 'Ungarn's Gott' / Gedicht von Alexander Petőfi / componirt / von / FRANZ LISZT. / Clavier-Transcription für die linke Hand." Plate No. T. és P. 852. The copy used as source with German title page came from Liszt's estate (the library of the Academy of Music, Budapest, shelf mark *LH 3711).*

Supplementary sources

"B": the first edition of the version for piano solo (see piano solo version, source "A").

"C": the autograph manuscript for the piano solo version (see piano solo version, source "B").
Concerning the revision of verse quotations see the notes in the piano solo version.
Superfluous quaver rests included in the source have been omitted in the top stave as follows: bars 3—8, 13—14, 1st quaver; bars 3—6, right hand; 8th quaver; bar 5, right hand, 4th quaver.
Superfluous rests omitted from the bottom stave: bar 5, 7th quaver, quaver sign; bar 5, 3rd crotchet, bar 10, 1st crotchet, crotchet sign.

Bar 5: in the source the last two notes and the 1st note of the next bar are staccato, with a dot. Since bars 3, 4 and 5 have staccatissimo signs, and there is a dash on the last note of bar 7, and since "B" uses this sign throughout on the basis of "C", the above three dots have been corrected to staccatissimo signs.

Bars 10—12: the star marking the release of the pedal has been added to agree with "B" and "C".

Bar 17: the star marking the release of the pedal and the pedalling in the following bar have been added to agree with "B" and "C".

Bar 18: the *rit.* of the source has been extended by analogy with bar 12.

Bar 19: in the source the *una corda* is superfluously repeated at the beginning of the bar.

Bar 20: the flat and natural at the last quaver have been added.

Bar 22: the accent has been added by analogy with bar 20.

Bar 27: the duration of the crescendo has been marked according to "C". In "A" the broken line extends only to the end of bar 26.

Bar 29: the star marking the release of the pedal has been added to agree with "B" and "C"

Bar 31: in "A" there is a staccato dot instead of the staccatissimo signs here and in the following bars. The justification for this alteration is given in the note to bar 5.

Bars 33, 35, 44, 46: the rests have been added because without them the position of the notes following them would not be sufficiently precise rhythmically.

Bars 34, 45: the star marking the release of the pedal has been added to agree with "B".

Bars 37, 38, 39—40: the slurs have been added to agree with "B" and "C".

Bar 41: in the source the *Animato* is also written out at the repetition of bar 30.

Bar 44: the staccatissimo sign for the 3rd note in the right hand has been added to agree with the identical bar 33.

Bar 50: th eleft hand slur has been extended by analogy with bars 48—49.

(translated by Fred Macnicol)